"Since You Went Away"

Souvenir Program

SELZNICK INTERNATIONAL STUDIOS

A TRADITION OF FINE MOTION PICTURES

A few of the awards won by the productions of David O. Selznick:

Academy Award, for best production of the year: *"Gone With The Wind"*

Academy Award, for best production of the year: *"Rebecca"*

Irving Thalberg Memorial Award (1940) for the most consistent high quality of production

National Critics' Poll, for best production of the year: *"Gone With The Wind"*

National Critics' Poll, for best production of the year: *"Rebecca"*

"FAME" Award for first place for ten successive years as the Number One producer of box-office successes, as voted by the exhibitors of the nation

Academy story awards: *"A Star is Born," "Manhattan Melodrama"*

International Exposition Cup, for best production of all nations: *"Viva Villa"*

Parents' Magazine Medal: *"David Copperfield"*

Gold Medal, International Cinema Festival, Brussels: *"David Copperfield"*

International Exposition Cup, for best production of the year: *"Anna Karenina"*

League of Nations Medal, for outstanding achievement in motion picture production

International Exposition Cup, for best production of all nations: *"The Adventures of Tom Sawyer"*

Parents' Magazine Medal: *"Little Lord Fauntleroy"*

National Screen Council blue ribbon award: *"Rebecca"*

National Board of Review for best American film of the year: *"Topaze"*

Hollywood Chamber of Commerce plaque, for "Finest portrayal of Hollywood": *"A Star is Born"*

Parents' Magazine Medal: *"The Adventures of Tom Sawyer"*

"Showmen's Trade Review" special award to year's outstanding production: *"Gone With The Wind"*

Mexico Cinema Reporter award, for the best North-American picture of the year: *"Rebecca"*

Photoplay Magazine Gold Medal: *"Gone With The Wind"*

People's Academy Gold Medal: *"Dinner at Eight"*

Numerous Blue Ribbons from Box Office Magazine

Innumerable other awards have been won by various other Selznick productions, including *"A Tale of Two Cities," "Dinner at Eight," "Night Flight," "Dancing Lady," "Symphony of Six Million," "Topaze," "The Animal Kingdom," "What Price Hollywood," "Bird of Paradise," "A Bill of Divorcement"* (Barrymore-Hepburn version), *"Manhattan Melodrama," "The Prisoner of Zenda," "Intermezzo,"* and others.

DAVID O. SELZNICK

presents
his production

"Since You Went Away"

Starring

CLAUDETTE COLBERT JENNIFER JONES
JOSEPH COTTEN SHIRLEY TEMPLE
MONTY WOOLLEY LIONEL BARRYMORE
ROBERT WALKER

Screen Play by the Producer

Based on an adaptation of her book by MARGARET BUELL WILDER

Directed by

JOHN CROMWELL

A Selznick International Picture

Released by United Artists

Claudette Colbert

When David O. Selznick required an actress possessing the ability and personality necessary to hold together the manifold adventures, smiles, romances and heartaches of "Since You Went Away," as the character in the picture around whom these occurrences revolve, he selected Claudette Colbert.

Miss Colbert was called upon to endow the role of Anne Hilton with a rich, thoroughly American quality, a fact which offers a striking paradox: Miss Colbert was born in Paris.

Miss Colbert was brought up in New York City, but unlike her memorable Anne, never lived in a typical, or average American city. She has sent her husband to the wars, which may have given her more understanding than most in preparation for such a part, but the conclusion is inescapable that Miss Colbert created her Anne out of hard-won professional experience as an actress.

Claudette is Miss Colbert's real first name, but Chauchoin is her actual family name. She was brought to the United States when she was three years old.

Miss Colbert had a considerable fame on Broadway before she became known on the screen. She began with a small part in "The Wild Westcotts," which starred Cornelia Otis Skinner, Elliott Nugent, and Edna May Oliver. Miss Skinner and Miss Oliver became her enthusiastic sponsors.

A succession of road shows and Broadway plays followed. Some of these were, "The Cat Came Back," "High Stakes," "A Kiss in A Taxi," "The Ghost Train," and "The Pearl of Great Price." "The Barker," in which she was handsomely acclaimed for dramatic talent by the critics and also applauded as the girl with "the most beautiful legs on Broadway," established her as a star.

Miss Colbert came to Hollywood under contract to Paramount, and was quickly starred as a lovely ingenue. But at no time in her career has she relied on beauty alone. She is studious, and is considered, technically, one of the best-equipped actresses in Hollywood, able to play with equal skill glamorous figures of the gay world, spinster school teachers, or stern—but good-looking—Army nurses.

Miss Colbert's motion picture successes are too numerous to catalogue here. Few motion-picture goers will forget her "Poppaea" in "The Sign Of the Cross"; and her Academy Award performance in "It Happened One Night," with Clark Gable, was a gay contribution to screen drama that ranks as a modern classic. "Midnight," "Cleopatra," "I Met Him in Paris," "Remember the Day," and "So Proudly We Hail" are a few of Miss Colbert's better-known successes.

Her husband is Lieutenant-Commander Joel Pressman, in civil life a celebrated physician and surgeon. Now in service, he is to Claudette Colbert the "You" in "Since You Went Away."

Claudette Colbert

JENNIFER JONES

JENNIFER JONES won the 1944 Academy Award when a majority of 10,450 professional co-workers voted her inspired work in the title role of "The Song of Bernadette" the best performance of the year by an actress.

The Academy Award triumph was not a sudden nor an unexpected flowering of talent. The careers of a long line of predecessors, and of Vivien Leigh, Ingrid Bergman and Joan Fontaine in the immediate past, are other cases in point in which the native gifts and determined effort of the player plus the faith, patience and long-range planning of David O. Selznick have been the winning combinations.

It is not, therefore, mere happy circumstance which sees Miss Jones emerge as far and away the most exciting and most widely-discussed young actress of the year, playing in quick succession two of the most diverse roles ever contrived: that of the modest maid of Lourdes, whose shining spiritual glory is verified by her simplicity; and, in "Since You Went Away," the courageous, modern character of today's American girl—who might be the daughter of your next-door neighbor.

After discovering and renaming Jennifer Jones, whom he chose from among several hundred aspiring actresses, as his "one best bet of the year," Mr. Selznick decided that she must remain in New York for two years for intensive training with coaches of acting, voice, diction and posture. He did not permit her to come to Hollywood until she was ready, except for a few weeks' work in the Santa Barbara summer stock company he established for training young players. There, Miss Jones played the lead in the first production of Saroyan's "Hello Out There." Mr. Selznick made repeated tests to measure her progress and refused to launch her in Hollywood until precisely the right role came along.

When Mr. Selznick read "The Song of Bernadette," he personally suggested Miss Jones for the role, for the first time offered her for a test, and made wagers that she would win hands down against the field. His conclusions as to the accuracy of this casting and his enthusiasm were very quickly shared by Director Henry King, who credits Miss Jones with the distinction and verity of the film; William Goetz, Executive in charge; and William Perlberg, the Producer. Numerous opportunities to capitalize on Miss Jones' Academy Award have been refused by Mr. Selznick because of his conviction that "Bernadette" marked but the beginning of a truly great career.

The daughter of Mr. and Mrs. Phil Isley, now of Texas, she was christened Phylis. Hers is a family in which "theater" has always been as requisite as fresh air. Her father was director, star and operator of the Isley Stock Company, which trouped the Old West.

MISS JONES attended Monte Cassino Junior College in Tulsa, a convent school which undoubtedly gave her valuable background for "Bernadette." Later, she studied at Northwestern University and the American Academy of Dramatic Arts, working between times in stock, radio, and a number of Broadway plays.

Several important stories are now in preparation as vehicles for Miss Jones, including Robert Nathan's "Portrait of Jennie."

Jennifer Jones

Joseph Cotten

The fact that Joseph Cotten is now a romantic star, constantly sought for outstanding roles by many producers, comes close to being a little miracle.

During four years in films, Mr. Cotten has played nine roles. His first four cast him, successively, as a 70-year-old, as a 60-year-old, as a "heavy," and as an uncle approximately in his 40's. Although his major stage achievement had been the lead opposite Katherine Hepburn in "The Philadelphia Story," he was tabbed for pictures as a character actor by every producer except one, David O. Selznick.

Recognizing the personality that was later developed to such surprising advantage, Mr. Selznick put Mr. Cotten under exclusive contract and declined role after role, no matter how important, that might further identify him as a character actor. While precisely the correct roles were sought, and eventually secured and created, Joseph Cotten furthered his radio career and had an enormous success as the star of the Lockheed program, "America—Ceiling Unlimited." "Hers to Hold," "Shadow of a Doubt," "Gaslight"—these were milestones in Cotten's march to stardom.

Cotten was born and schooled in Petersburg, Va., where the legend of swords and roses is still lively. He studied at a Washington, D. C., dramatic school, then sought adventure for a season as a newspaperman. His first theatrical success, achieved at the Miami Civic Theater, encouraged him to try Broadway.

Cotten became understudy to Lynn Overman in "Dancing Partner" and to the leading man of "Tonight Or Never." He is probably the only understudy on record who prayed he would never go on, lacking confidence in his ability to perform either role.

In Boston, Cotten joined the Copley Theatre Players and scored an immediate success by virtue of a first appearance in "Tonight Or Never," a play with which he was intimately acquainted.

After a year in stock, Cotten met Orson Welles at a radio show from which both were ejected when they laughed aloud at numerous errors made in the broadcast. Cotten joined Welles in the Federal Theatre, playing "Horse Eats Hat" and "Dr. Faustus." The former, although rejected by critics, became a hit and developed a faithful audience of "repeat" customers. One night when Cotten decided, for variation, to change his lines, the audience rose, almost in a body, and corrected him.

Soon afterward Welles established the Mercury Theatre and engaged Cotten to play the lead in "Shoemaker's Holiday." He also appeared in the much-discussed modern dress version of "Julius Caesar."

It was after his appearance in "The Philadelphia Story" that Cotten made his advance on Hollywood under Welles' auspices, scoring immediately as an actor of outstanding talent in "Citizen Kane."

Cotten is married to the former Lenore Kipp, and lives in Pacific Palisades. The actor takes his work, if not himself, seriously.

Standing six feet, two inches tall, weighing 186 pounds, Cotten has blue eyes and blond hair, speaks in a soft drawl with few traces of his native Southern accent.

Facts about "SINCE YOU WENT AWAY"

"SINCE YOU WENT AWAY" is David O. Selznick's first production since "Gone With the Wind" and "Rebecca," each of which won both the Academy Award and the National Critics' Poll as the best picture of its year.

The picture was directed by JOHN CROMWELL, distinguished veteran of stage and screen. In the making of "Since You Went Away," Director Cromwell is associated with Mr. Selznick for the fifth time, having previously directed for the producer "Street of Chance," which established William Powell as a star, and gave their first important opportunities to Kay Francis and Jean Arthur; "Little Lord Fauntleroy," with Freddie Bartholomew, Dolores Costello Barrymore and C. Aubrey Smith; "The Prisoner of Zenda," which brought Douglas Fairbanks, Jr. and Raymond Massey back to the American screen as members of another distinguished Selznick cast which also included Ronald Colman, Madeleine Carroll, David Niven and Mary Astor; and "Made for Each Other," with Carole Lombard, James Stewart and Charles Coburn.

Mr. Cromwell is a discoverer of talent in his own right. As a Broadway producer, he introduced Helen Gahagan in "East Side, West Side"; and in his Chicago production of "Tarnish," he gave Fredric March his dramatic start, placing the actor under personal contract. Previously, Mr. Cromwell had been a leading man of note and one of Broadway's outstanding stage directors, having staged, among other productions, most of the hits of William A. Brady.

Almost two years ago, Mr. Selznick started his search for an idea which might serve as a springboard for a picture that would portray the problems and emotions of an American family during wartime. David O. Selznick decided he had found what he was looking for when his attention was called, by William Dozier, to the slender volume of letters by Margaret Buell Wilder, carrying the title "Since You Went Away," which was largely a reprint of a column originally published in the Dayton (Ohio) Journal Herald. After a period of conferences with Mrs. Wilder, seeking an approach to an adaptation of these letters, Mr. Selznick personally commenced the writing of the screen play, which is perhaps the longest on record. Over three hundred pages in length, it is unusual in its fullness as to camera action and production detail.

The production in its released length runs 15,480 feet, consuming two hours, fifty-one and a half minutes of running time. It is thus one of the longest films ever made, although almost an hour shorter than "Gone With the Wind." Filming required 127 days. There are 205 speaking parts, possibly the largest number ever to be included in any one picture. The number of extras used totaled 5,035.

The picture marks the association of six Academy Award winners: Claudette Colbert, Jennifer Jones,

Shirley Temple, Lionel Barrymore, Hattie McDaniel, and the producer. "Since You Went Away" presents Miss Jones in her first picture since winning her "Oscar" for her work in "The Song of Bernadette"; and Miss Temple, now 16, in her first role since reaching adolescence.

In this picture, Mr. Selznick again employs the screenplay approach for which his productions have long been unique. He utilizes the classic narrative form, in the manner of Charles Dickens and other great novelists, instead of the conventional dramatic form which has been an inheritance of motion pictures from the stage, with its proscenium arch limitations and three act form. Only the narrative form, as practiced in such Selznick productions as "David Copperfield," "Anna Karenina," and "Gone With the Wind," could have made possible the realization of an ambition to present within a single motion picture the everyday experiences, throughout a full year, of an American family. Only this form makes possible the introduction of the great number and wide variety of characters who appear and disappear as part of the wartime experiences of the Hilton family, as they do in the lives of each of us.

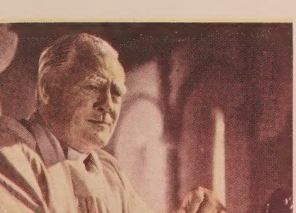
The Makers

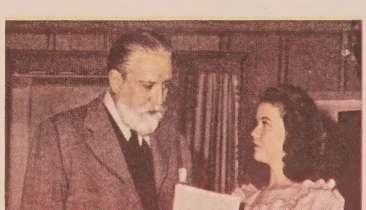
Produced by ..... David O. Selznick
Directed by ..... John Cromwell
Screen Play by ..... David O. Selznick
Production designed by ..... William L. Pereira
Photographed by ..... Stanley Cortez, A.S.C.
Lee Garmes, A.S.C.
Music by ..... Max Steiner
Associate Music Director ..... Louis Forbes
Settings by ..... Mark Lee Kirk
Production Managers ..... Raymond A. Klune
Richard L. Johnston
Special Effects by ..... Jack Cosgrove
Associate ..... Clarence Slifer
Production Assistant ..... Barbara Keon
Supervising Film Editor ..... Hal C. Kern
Associate Film Editor ..... James E. Newcom
Assistant Film Editors ..... John D. Faure
Arthur Fellows
Wayland M. Hendry
Sound Editor ..... Charles L. Freeman
Interior Decoration by ..... Victor A. Gangelin
Consultant for the Hilton home ..... Tom Douglas
Production Artists ..... Joseph McMillan Johnson
A. Leslie Thomas
Frederick Robinson
Assistant Production Manager ..... Fred R. Ahern
Assistant Director ..... Lowell J. Farrell
Unit Managers ..... John E. Burch
George Yohalem
Second Assistant Director ..... Edward F. Mull
Head Script Clerk ..... Lydia Schiller
Recorder ..... Percy Townsend
Re-Recorder ..... Arthur Johns
Technical Advisor ..... Lt. Col. J. G. Taylor, U. S. Army
Research ..... A. Joan O'Brien
Sarah Catherine Haney
Eileen Johnston
Casting Manager ..... Ruth Burch

Camera Operators ..... Edward P. Fitzgerald
Harry Webb
Assistant Cameramen ..... Kenneth Meade
Harvey L. Slocomb
Still Photographer ..... Marty Crail
Dance Director ..... Charles Walters
Make-up Supervisor ..... Robert Stephanoff
Associate ..... William Riddle
Hair Stylist ..... Peggy Higgins
Associate ..... Margaret Martin
Wardrobe Director ..... Elmer Ellsworth
Associate ..... Adele Sadler
Construction Superintendent ..... Harold M. Fenton
Chief Draftsman ..... Alfred Ybarra
Chief Electrician ..... James Potevin
Chief Grip ..... Morris Rosen
Properties: On the Set ..... Arden Cripe
Manager ..... Fred M. Widdowson
Greens ..... Roy A. McLaughlin
Draperies ..... James A. Forney

Acknowledgements

The song, "Together," by B. G. deSylva, Lew Brown, Ray Henderson, published by Crawford Music Publishing Corporation...The verse, "Today," by Edward Hersey Richards ...The verse, "So We Are Three," by David O. Selznick, used by permission of Good Housekeeping magazine...The producer also wishes gratefully to acknowledge the technical assistance rendered by Dr. Walter L. Treadway, Medical Director, United States Public Health Service; Mr. Jack Beaman of the American Red Cross; Mr. Ulric Bell and Mr. William S. Cunningham of the Office of War Information; Commander Alfred J. Bolton, United States Navy; Mr. Allyn Butterfield of the War Department; and May E. Romm, M.D.





THE PLAYERS

(In the order of their appearance)

IN THE HILTON HOME

Anne Hilton ..... Claudette Colbert
Jane, her elder daughter ..... Jennifer Jones
Bridget ("Brig"), her younger daughter ..... Shirley Temple
Fidelia ..... Hattie McDaniel
Gladys Brown, a friend of "Brig" ..... Jane Devlin
Mr. Mahoney, the grocer ..... Lloyd Corrigan
A Marine Officer ..... Gordon Oliver
Colonel Smollett ..... Monty Woolley

and "Soda"

IN THE COCKTAIL LOUNGE

Emily Hawkins, a friend of Anne ..... Agnes Moorehead
Lt. Anthony Willett, U.S.N.R. ..... Joseph Cotten
A Courteous Patron ..... Robert Anderson
The Bartender ..... Irving Bacon

and Aileen Pringle, Charles Williams, Wallis Clark, Neila Hart

IN THE STEAK HOUSE

The Headwaiter ..... Leonide Mostovoy
"Sugar", a friend of Tony ..... Cindy Garner
"Sugar's" Officer Friend ..... James Carlisle

IN THE HILTON HOME

The Taxi Driver ..... George Chandler
Corporal William G. Smollett II, The Colonel's Grandson ..... Robert Walker

AT THE HANGAR DANCE

A Friendly Sergeant ..... John A. James
A Frightened Young Thing ..... Mary Anne Durkin
Swenson's Girl Friend ..... Joyce Horne
Becky Anderson ..... Anne Gillis
The Southerner ..... Grady Sutton
"Sugar", a friend of Tony ..... Ruth Valmy
Johnny Mahoney ..... Jackie Moran
A Short Soldier ..... Buddy Gorman
A Tall WAC ..... Patricia Peters
A Former Plowboy ..... Andrew McLaglen
Major Atkins ..... Addison Richards
The Motorcycle Policeman ..... George Lloyd

AT THE BOWLING ALLEY

The Pin Girl ..... Barbara Pepper
Harold Smith, a sailor ..... Guy Madison

IN THE SWEET SHOP

The Waitress ..... Jill Warren

AT THE GRADUATION EXERCISES

The Principal ..... Byron Foulger

IN THE DINING CAR

The Conductor ..... Harry Hayden
An Impatient Traveling Salesman ..... Edwin Maxwell
A One-Armed Sailor ..... Russell Hoyt
A Young Mother ..... Loudie Claar
Her Baby ..... Don Najarian
A Refugee Child ..... Helen Koford
A Hungry Woman Traveler ..... Florence Bates

IN THE HOTEL LOBBY

The Page Boy.....Conrad Binyon
The Clerk.....Theodore Von Eltz

IN THE DAY COACH

An Old Lady.....Adeline de Walt Reynolds
and Christopher Adams, Jimmy Dodd, Martha Outlaw, Verna Knopf, Robert Cherry, Kirk Barron

IN THE REHABILITATION ROOM

The One-Armed Boy..... Earl Jacobs
The Patient at the Potters Wheel.....Cecil Ballerino
The Patient in the Wheel Chair.....Jack Gardner
The Patient at the Jig-Saw.....Doodles Weaver
The Nurse with the Walking Aid.....Dorothy Adams
The Patient on the Escalator.....James Westerfield
The Patient at the Finger Ladder.....Warren Hymer
and Paul Esburg, Richard C. Wood, Ralph Reed

(*Note:* Messrs. Jacobs, Esburg and Wood are wounded veterans, honorably discharged)

IN THE CHURCH

The Clergyman.....Lionel Barrymore

IN THE RAILROAD DEPOT

The Marine Lover.....Willard Jillson
His Girl Friend.....Dorothy Mann
Another Girl Friend.....Peggy Maley
A Colored Officer.....Robert Johnson
His Wife.....Dorothy Dandridge
Their Child .....Shelby Bacon
An Eager Sailor..... Eddie Hall
A Serious Soldier.....Warren Burr
A Gabby Woman.....Lela Bliss
A Sergeant's Child.....Eilene Janssen
An M. P.....Harlan Miller
A Soldier's Grandmother ....Mrs. Ray Feldman
Her Soldier Grandson.....Neyle Marx
A.W.O.L.....Johnny Bond
An Envious Girl.....Ruth Roman
Her Friend..... Betsy Howard
A Bearded Sailor.....Stephen Wayne
A Taxpayer.....William B. Davidson
A Tough Bronx Soldier.....Tom Dawson
A Merchant Marine's Wife.....Marilyn Hare
The Conductor.....Jonathan Hale
The Gateman.....Walter Baldwin

IN THE CONVALESCENT WARD

A Voice.....Eric Sinclair

ON THE HOSPITAL GROUNDS

Danny Williams, a Merchant Marine casualty.....Craig Stevens

IN THE PSYCHIATRIST'S OFFICE

Dr. Sigmund Gottlieb Golden.....Albert Basserman

IN THE SHIPYARDS

The Foreman.....Jerry Revell
Zofia Koslowska, a welder.....Nazimova

ON CHRISTMAS EVE

A Boy Caroler.....Jimmy Clemons, Jr.
Lieutenant Solomon.....Keenan Wynn

SHIRLEY TEMPLE

AT SIXTEEN, Shirley Temple is probably the most widely-publicized personality in Hollywood and certainly one of the dozen best-known persons in the world. Her fan mail, which has been phenomenal for ten years, runs to many thousands of letters a week.

Her popularity and the intense, friendly interest of hundreds of thousands of letter writers did not diminish when Shirley disappeared from the screen for two years to concentrate on her education at the Westlake School for Girls. Her return in "Since You Went Away" and her sixteenth birthday shortly thereafter evoked a tremendous response from all quarters of the globe. Paradoxically, she is a girl whom countless persons are convinced they know intimately, and a legend. Paradoxically again, although she is so well-known, her emergence as an almost grown-up actress comes as a matter of surprise to some who feel that Time is exceeding the speed limit.

Shirley was born April 23, 1928, in Santa Monica, Calif., the daughter of George F. Temple, a banker, and Gertrude Temple. They encouraged the gift for rhythm which revealed itself when she was two. Her mother enrolled her in dancing school merely as educational routine. She was discovered by a talent scout at her third lesson.

In 1934, she won a screen test over 150 competitors for a role in "Stand Up and Cheer," singing the well-remembered "Baby Take a Bow." She scored a hit in her next picture, "Little Miss Marker."

She was officially elected the number one box-office champion six months later by the exhibitors of America, and held this record for four straight years, making 22 pictures between 1935 and 1940. Shirley became a Kentucky Colonel, as well as Colonel of six other states; was showered with thousands of dolls, international honors, awards, records, and a special Academy Award in 1936 — winning many of these laurels before she could read.

In 1943, Mrs. Temple, whose gentle and wise guidance of her daughter's career has been an inspiration to all mothers, signed a contract with David O. Selznick on behalf of Shirley, who enthusiastically agreed. "We were delighted," Mrs. Temple says, "because we knew from the fine things that Mr. Selznick has always done that Shirley would always have the most tasteful care and consideration possible."

SINCE completing "Since You Went Away," Shirley has also made "Double Furlough," in which she appears as a 17-year-old, co-starring with Ginger Rogers and Joseph Cotten. She is, of course, still attending school, receiving careful coaching, and being prepared to continue her career as she blossoms into young womanhood, playing parts paralleling her own age.

Shirley Temple

Monty Woolley

Edgar Montillion Woolley, the old Army man of "Since You Went Away," did not, according to legend, achieve stardom late in life by growing a beard, nor, in fact, was he unknown during the greater part of his prehirsute career.

The Woolley beard, now his trademark to such an extent that it is inconceivable he ever bared his chin to the blade, is a fairly recent flourishing. An exceptional adornment from the start, it has served to obscure many of the salient facets of Mr. Woolley's colorful history and personality.

To begin with, Monty Woolley was born (clean-shaven) August 7, 1888, at the old Hotel Bristol at Fifth Avenue and Forty-second Street, New York. His father was a prosperous man who owned not only this hostelry but the Grand Union at Saratoga Springs, N. Y., and the Iroquois at Buffalo. This meant, in the natural course of events in the life of a bright boy, that Monty Woolley began at an early age to know theatrical persons and to learn the savor of changing styles in sophisticated sayings.

He went to traditional schools: MacKenzie at Dobbs Ferry, N. Y., and Yale. At Harvard University, which he entered with the firm intention of getting a Ph.D. as a major in economics, he came under the influence of famed Professor Kittredge (who had a beard), and who quickly advised him to abandon economics in favor of dramatics. Woolley became an instructor, later an assistant professor, in the Yale drama department. He was 28 when the trouble with Mexico began.

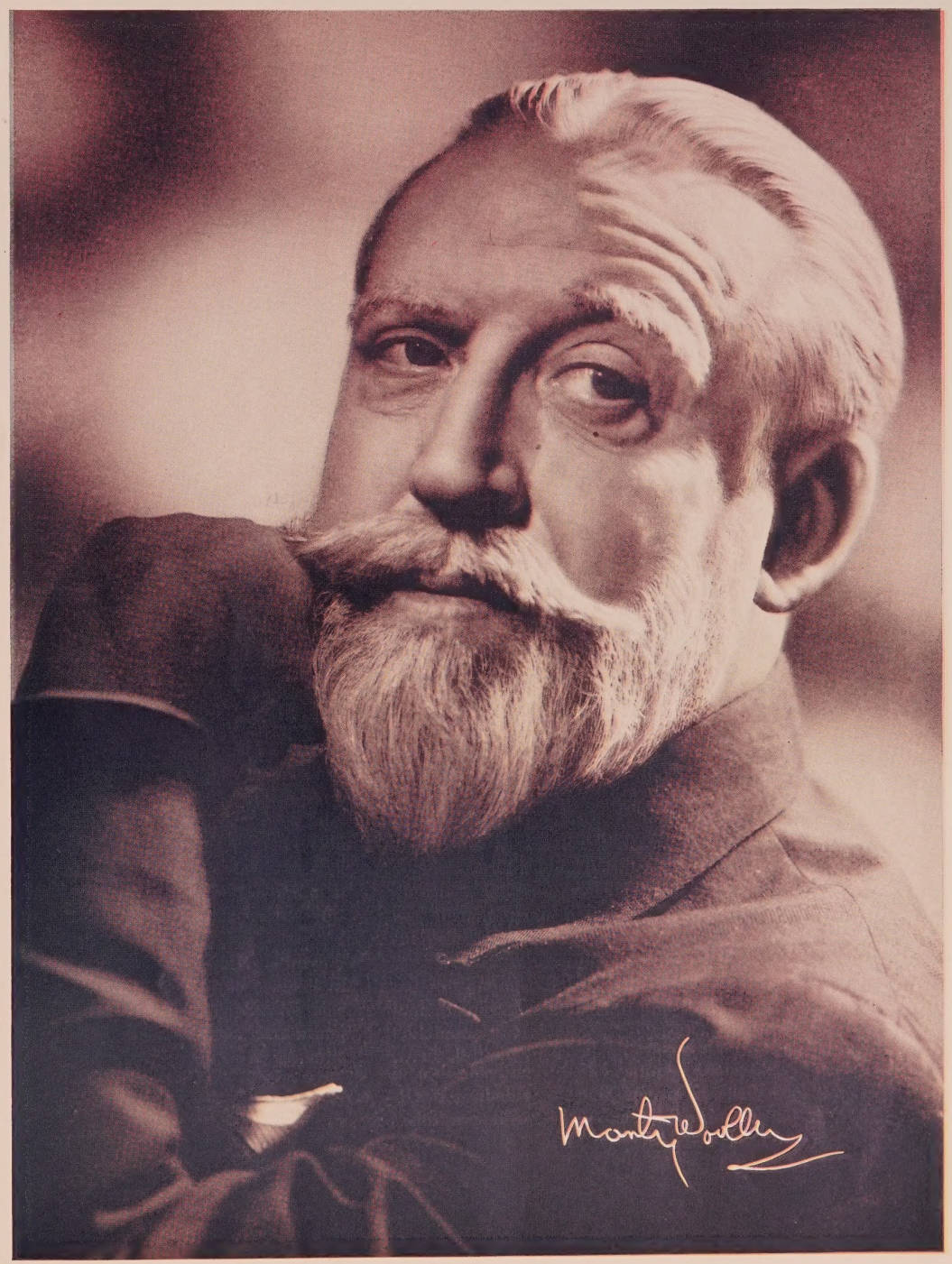
Woolley enlisted in the cavalry in 1916, hopeful that he would be sent to the border with General "Black Jack" Pershing, but the closest he came to action in this sector was Tobyhanna, Pennsylvania, where he was assigned to tend horses. During World War I, Cavalryman Woolley served as a lieutenant attached to the general staff in Paris, and after the war he returned to Yale and the university's dramatic society.

He discovered that what he knew and could do was valuable on Broadway. Becoming a director, he had two smash hits in "Fifty-Million Frenchmen" and "On Your Toes."

It was at about this time, hardly more than a dozen years ago, that Woolley began to grow the beard. Like his stories and his plays, it made an immediate hit. Hollywood considered the Woolley saga and the Woolley beard, and sent for him to play in "Live, Love and Learn."

It was distinctly not the beard that made Monty Woolley a star. Indeed, the beard proved a liability at the outset, condemning its partner to a series of small character parts. Incidentally, the color of Woolley's early beard was pink. He has suffered for it, even to the extent of having to ignore Cole Porter's criticism by fetching bearded ladies to tea.

He thought it was a bad joke when Moss Hart telephoned from New York offering him the role of Sheridan Whiteside in "The Man Who Came to Dinner." The play ran 783 rousing performances; Woolley returned to Hollywood in triumph, recreated the role in the film, and has been a star ever since.



Lionel Barrymore

Lionel Barrymore, dean of American actors, appears in "Since You Went Away" as a courtesy to his old friend, David O. Selznick. Mr. Selznick asked him to play the part of the minister because he felt that the American clergy should be represented by the most distinguished personality possible.

For thirty years, Mr. Barrymore has brought to every role he has created the celebrated talent and the culture which mark him as possibly the greatest actor of the day and one of the finest gentlemen ever to enter the acting profession.

As actor, farmer, director, artist, illustrator and composer, Mr. Barrymore is a man of extraordinary multiple talents. His etchings have frequently been exhibited by the New York Society of Etchers. As a musician, he has long been known as a "gifted amateur," but only recently has it become public knowledge that Mr. Barrymore is a musician of professional attainment, author of hundreds of compositions from solos for the oboe to full symphonies. His "Partita" was performed recently by Fabien Sevitzky, and his "In Memoriam," a rich tone-poem in memory of his brother, John, was performed by the Philadelphia Symphony under the direction of Eugene Ormandy.

His favorite composers are Beethoven, Brahms, Schumann, Ravel, Wagner, and Debussy. He was a pupil of the late Henry Hadley, and a long-time close friend of the late Edward MacDowell.

Mr. Barrymore was born in Philadelphia and began his stage career at the age of five, appearing with his illustrious parents, Maurice Barrymore and Georgia Drew. After schooling at Seton Hall, Orange, N. J., he appeared on the stage with his grandmother, Louisa Drew, but at 18, like his brother John, he attempted to desert the family's theatrical tradition to become an artist. He was successful; studied for three years in Paris; worked in New York as an illustrator, but was persuaded by D. W. Griffith to devote his talents to motion pictures, then in their infancy, and made many early films with the old Biograph Company. He returned to the footlights with John Barrymore and Constance Collier in "Peter Ibbetson."

He was almost immediately established as a star of the first rank. Five years later, he returned to the screen to recreate his great stage role in "The Copperhead."

Among his stage triumphs were "The Claw" and "Laugh, Clown, Laugh," in which he appeared with, fell in love with, and married Irene Fenwick, the former musical comedy star.

Mr. Barrymore was a ranking motion picture star by the time talking pictures came in, but he elected to pioneer in the new field as a director. "Confession," "Madame X," "The Rogue Song," and "Ten Cents a Dance" were among his successes.

His return to acting in "A Free Soul" in 1930 was heralded with Hollywood's highest honor, the Academy Award. His many performances as "Dr. Gillespie" in the series bearing that name, and in the "Dr. Kildare" series, added millions of fans to those who admired his work from the early Biograph days.

"Since You Went Away" is not the first association of Lionel Barrymore and David O. Selznick. Among the other films in which Mr. Barrymore has appeared, and which were produced by Mr. Selznick, were "Dinner at Eight," "Night Flight," and "David Copperfield."

Long a legend in his own time, Mr. Barrymore continues to contribute to that legend with wit and scholarship fully as much as with his great gifts, and with the enormous and endearing modesty which has made him beloved of the entire theatrical world.

Lionel Barrymore

Robert Walker

Robert Walker's role as the sensitive, diffident corporal of "Since You Went Away" is almost the antithesis of his own venturesome boyhood.

Bob was born in Salt Lake City where his father, Horace Walker, was editor of the Deseret News. Several times during his early childhood, Bob ran away from home, each time trying unsuccessfully to support himself in a branch of his father's profession—as a newsboy.

After a series of these escapades, enrollment at the Army and Navy Academy, San Diego, changed his viewpoint. Bob settled down, became president of the dramatic club, president of the literary society, and was graduated at the top of his class. His dramatic talents won for him a scholarship at the Pasadena Community Playhouse, but he accepted instead an opportunity to study at the American Academy of Dramatic Arts in New York.

He completed his first year at the Academy, then spent the summer working on a South American freighter. Returning to New York in 1938, he left the Academy to seek roles on Broadway. He was repeatedly turned down. He lived in a co-operative lodge on $10 a week borrowed from a brother. His first assignment was with the Cherry Lane Theater at fifty cents a performance.

In 1939, having failed to obtain further roles, he went to Oklahoma to do a series of state-wide radio broadcasts. After this, he tried Hollywood, but was unable to attract attention. The turning point in his career came when he returned to New York for a radio part in "Yesterday's Children." Shortly thereafter, he was offered a motion picture contract by David O. Selznick, which he declined because of his desire not to be under contract to the same studio as his wife, Jennifer Jones, and his determination to succeed on his own. Subsequently, he was signed by Metro-Goldwyn-Mayer when that studio was seeking a young actor to play a sailor in "Bataan."

In "Bataan," Walker more than held his own with half-a-dozen experienced film actors, and was rushed into a second picture, "Madame Curie." Walker was borrowed from M-G-M by David O. Selznick for "Since You Went Away" as part of the deal by which Selznick loaned Ingrid Bergman and Joseph Cotten for starring roles in "Gaslight."

During the latter part of the filming of "Since You Went Away," shooting on "See Here, Private Hargrove" began, and Bob Walker began what is known as "bicycling" between the two pictures. More correctly, he motorcycled until a collision with a truck placed him under a doctor's care for ten days and ended that mode of travel. His success as "Private Hargrove" was instantaneous and nationwide, and has catapulted him into stardom.

Walker stands an even six feet tall, weighing 150 pounds. He has blue eyes and brown hair. Somewhere along the line from Utah to Oklahoma to Hollywood, he picked up an expert's skill with trap drums.

Robert Walker

Hattie McDaniel

In "Since You Went Away," Miss McDaniel renews two unusually happy associations. It was for her work in David O. Selznick's "Gone With the Wind" for which she won an Academy Award, and it was in Shirley Temple's "The Little Colonel" that she received her first big chance as an actress. Miss McDaniel started her professional career as a singer; came to Hollywood in 1930; and, after two years of extra work, got her first part with the late Will Rogers in "Judge Priest."

Nazimova

Long recognized as one of the greatest stars of both the European and American theatres, Nazimova made her film debut in 1915 as the star of "War Brides" for the late and famous pioneer producer, Lewis J. Selznick, father of the producer of "Since You Went Away." Nazimova's fame and popularity reached even greater heights through her work in "Redemption" and "Out of the Fog." After producing and starring in "Salome," she won new glory on the stage, climaxed by her outstanding performance in "Mourning Becomes Electra." Among her other celebrated performances are those of many of the Ibsen heroines.

Keenan Wynn

Mr. Wynn is the son of the famous comedian, Ed Wynn, and the grandson of the famous dramatic star, the late Frank Keenan. He has appeared in no less than 74 plays in various stock companies, and in 22 Broadway shows. "Since You Went Away" marks his sixth appearance on the screen. Recently, he came back from an entertainment tour overseas to find that his outstanding work in "See Here, Private Hargrove" had lifted him to great popularity.

Gordon Oliver

Mr. Oliver, who was born in Los Angeles, April 27, 1910, began his professional career in college. His first experience was as stage director at Oregon State College and playing stock on the Pacific Coast before going to Broadway for "Petrified Forest," and other plays. He is under joint contract to R.K.O. and The Selznick Studio.

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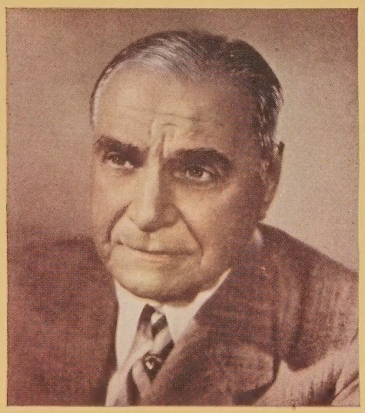
Agnes Moorehead

Almost equally well-known for her work on the stage, the radio and the screen, Agnes Moorehead won the New York Critics' Award for her brilliant work in "The Magnificent Ambersons," under the direction of Orson Welles who had brought her to Hollywood. She is equally gifted as a dramatic actress and as a comedienne, her successes ranging from her work with Bob Hope and Fred Allen to her performances in "Big Street" and "Jane Eyre."

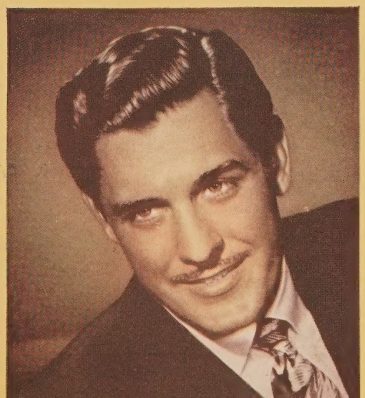


Albert Basserman

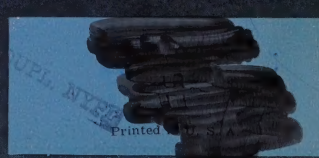
For more than four decades, Albert Basserman was known throughout Central Europe as one of the greatest actors of his time, both on stage and screen. Coming to Hollywood as a voluntary exile from his native Germany, Mr. Basserman made his first appearance in American films in "Dr. Ehrlich's Magic Bullet." Since then, he has given many notable performances, including those in "Foreign Correspondent" and "Mme. Curie."

Guy Madison

Guy Madison is 22 years old, a native of California, who had a colorful and adventurous career before a Selznick executive spotted him in the audience at a radio broadcast. He was signed immediately by Mr. Selznick who feels that he has genuine starring possibilities. His work in "Since You Went Away" is his first professional experience as an actor. Madison officially wears the uniform of the United States Navy; and thus he will not again be seen in films for the duration.



Craig Stevens

Mr. Stevens, whose home town is Kansas City, recently interrupted his screen career to enter the United States Army. Released in December, 1943, with a medical discharge, he returned to the screen in "Since You Went Away" as the hospitalized merchant seaman. His background includes dramatic work at the University of Kansas and later at the Bliss-Hayden Theatre in Hollywood, and eight pictures for Warner Bros.

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